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January/February  
1996

in  
 **TUNE**

*SOUTH JERSEY'S MUSIC MAGAZINE*

on the inside

**Jack  
Zawacki  
&**



**Jethro  
Tull**

**Phish**

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IN THE  
NEW YEAR**



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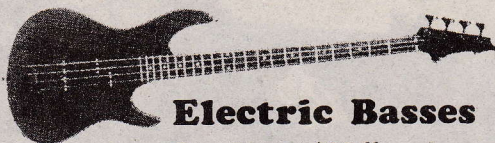


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# Inside January February



**Tone  
Bombs  
Page 10**



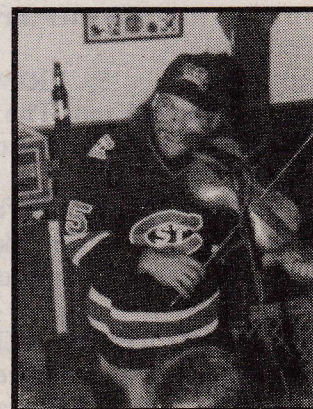
**Bringin'  
in The  
New Year  
Page 22**



**Phish  
Page 26**

News Desk .....	4
The Watchdog .....	6
Jethro Tull .....	8
Tone Bombs .....	10
The Rage .....	13
Girl Of The Month .....	15
CD Reviews .....	18
The Blue Wave .....	22
Top Ten CD Picks .....	23
Band Calendars .....	24
Phish .....	26
The Bottom Line .....	28
The G String .....	28
Classifieds .....	29
Bringin' in the New Year .....	30
Concert Listings .....	31

**On the  
Cover:  
Jack  
Zawacki  
of the Tone  
Bombs &  
Aaron  
Tippen Band  
See Story  
on Page 10  
Photo by  
Ed Mason**



# THE NEWS DESK

By: Bill Bengle

Ah-ha, it's 1996, and it's also a slow beginning to the year. There isn't too much happening right now, at least not enough to mention, except Micheal Jackson's divorce. And here I was routing for those crazy kids fighting the odds just so they could be together...right! So much for cheap diversions, I don't think anyone has forgotten that the King Of Pop is a raging, lunatic, alledged child molester, freak. What gets me is he was looked upon as a great role model by the republicans, an upstanding member of society. Meanwhile bands like Black Flag, Dead Kennedys, and Metallica are considered morally degenerate. Weird, huh?

Anyhow, since most pubs. seem to have this year in review thing happening I thought I'd get my snaps in while I can. But never fear, we'll get the News Desk rollin' for next month! In the meantime suck on this:

In order to showcase the ten albums that caught my ear and spent the most time in my CD player this year I give you...

The totally subjective and highly personal list of the top ten albums

of 1995:

- 1) SENSER  
"Stacked Up"  
Ultimate/Atlas
- 2) MONSTER MAGNET  
"Dopes To Infinity"  
A & M
- 3) PHISH  
"A Live One"  
Elektra
- 4) MR. BUNGLE  
"Disco Volante"  
Warner Brothers
- 5) PRIMUS  
"Tales From The Punchbowl"  
Interscope
- 6) MEAT PUPPETS  
"No Joke!"  
London
- 7) OZRIC TENTACLES  
"Become The Other"  
Dovetail

8) VARIOUS ARTISTS  
"Axiom Funk Funkcronomicon"  
Axiom/Island

9) MEDESKI, MARTIN, & WOOD  
"Friday Afternoon In The Universe"  
Gramavision

10) MORPHINE  
"Yes"  
Rykodisc

And, just to keep things interesting:  
The Best Reissue Of 1996

(Tie)  
All 53 Frank Zappa albums reissued by  
Rykodisc  
The Who "Live At Leeds" reissued with six  
added songs on MCA

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How about getting out of the house?  
The Best Concert Attended In 1995

Spearhead w/ The Brooklyn Funk Essentials  
at:  
S.O.B.'s in New York City  
Oct. 13th 1995

And what about...

The Worst Concert Attended In 1995  
(And Probably My Whole Life)

Melt Banana opening for Mr. Bungle  
at:  
The Trocadero Philadelphia  
Nov. 28th, 1995

Well, that's about it for the year, for me that is. Let's hope there's something completely new and innovative awaiting us all in 1996, whatever it may be. Remember: Every Action has an equal and opposite reaction...but that doesn't mean two wrongs will make a right. So watch it!

Also, don't forget to see what  
top ten picks other In Tune  
Journalists chose on page 23.

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## IF YOU CAN'T COMMIT, THEN YOU MUST QUIT

With apologies to Johnnie Cochran, from whom the title of this column is paraphrased and appropriated, I hereby boldly stomp into the sacred ground of the ever-popular "halfway hero" or "weekend warrior." I know I'll be okay, but may God have mercy on those to whom these writings apply.

I don't believe there is anything so distressing as a job half done. If you are the one perpetrating the half-done job, then you need to do a little self-examination. In the area of music, it's downright offensive and inexcusable. Especially since there exists a large surplus of people who will give proper attention to completing the job.

If you are going to be in a band, or work as a session musician, or write songs, then it is imperative to be completely there mentally, and give the physical work involved the time required to complete what's inside your head. Anything less is a cheat to your audience and to yourself.

I hasten to add at this point that if you are a part time musician, there's nothing inherently wrong with that, but you must immediately recognize that you are at a disadvantage that can only be compensated for in one of two ways. First, you must allow proportionately more time to reach a level that those with more time to utilize have reached. Second, you can cut corners and relax your standards. I personally come down on the side of the first method, but regardless of which one you choose, it remains critical to be "all there" when the starting gun sounds. At rehearsals, meetings, gigs... whatever... you must be ready to act fully and with authority in the time you have allotted. No excuses.

No problem, you say? Well then allow me to throw a little light on a dark subject. Time has a way of getting past us. A three hour rehearsal session is often marked by one hour of productive work. Using this as a guideline, and realizing that there is a ratio of approximately ten hours of work behind each hour on stage, you must then rehearse ten times before your gig. If you rehearse twice a week, that equals five weeks of rehearsals before you should attempt a gig. If you are learning a new repertoire, multiply the factor by three. If you are a band that gigs semi-regularly, you can usually reduce the ratio to 2:1 or even 1.5 to 1. If you think you can knock it down below that, think again, because less productive work shows

when you're up there on stage.

All too well I realize that other areas of your life may invade your time, and while it is possible to adjust the time downward to some degree, there comes a minimum that is just not possible to drop below. And if you're like most of us, that minimum is indefinable until after you've passed it. Make every attempt to maintain yourself in a "comfort zone" well above that minimum and your work will not suffer. Make your time regular, so that the mental and physical memory you need to perform your sets is well served.

But alas, there may come a point of no return, when you just cannot give the necessary time and energy in the pursuit of musical excellence. Many bands working today have past that point and it shows in what they do. Do everyone a favor and get out now. Preserve your reputation if you have one, and have mercy on the folks who spend money to hear live music. There's a lot working against good live music these days. If you love music, don't be a part of the problem. If you can't commit, then you must quit.

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# Press Releases

## Dear In Tune Readers,

*Hello and as always, thanks for choosing In Tune for your reading pleasure! Here are some community goings on and late-breaking updates that may be worthy checking out:*

Jazz Vespers at Trinity United Methodist Church (on Melbourne Ave. & Ventnor Ave., Ventnor) has Real Jazz, Live at Five, Every Sunday. Some of the area's finest jazz musicians performances can be seen in the Fellowship Hall at 5 pm. Music lasts an hour and afterward dinner and refreshments from Gourmet extraordinaire Clancy Wilson or a covered dish provided by friends of the Church or the "We Care Fund for Musicians" down on their luck. Proceeds from these weekly performances of live jazz are used to pay the musicians and anything left is used for the We Care Fund -- established by Clancy Wilson to help out musicians and their families during times of need.

Upcoming concerts will feature the following artists: January 28th, *The Rick Doll Quartet* February 4th, *The Wednesday Swing Band with Joe Barrett* February 11th, *Gina Roget and Friends* and February 18th *Norman Spurgeon* ("cool guitar sounds" -- Wilhelmina Young) Norman has recently returned from tour of the Orient and South Korea.

"Supporting Jazz Vespers is one way you have of supporting the arts in your area and have a great listening, foot-stomping, scat-singing, clapping time while doing." -- Wilhelmina Young. If you can't make it, tune into WRDR (104.9) at midnight to hear the original and only live **Jazz Vespers-Live at 5.**

The non-profit Piping Plover Folk Club hosts home-made music at Kindermusik, Central Square, Linwood, every Saturday evening from 8-11, with open stage and occasional special guests. On the third Saturday of every month there is a poetry hour. For the open stage times, expect to hear folk, singer-songwriters, light classics, jazz, etc. All those wanting to perform are asked to come early and sign up for a 15-minute set. (Poets get 5 minutes.) It is a smoke-free and alcohol-free setting. Admission is \$3.50, even for musicians and guests; \$2 for college-age students or younger with ID. Coffee, sandwiches, deserts and more are also offered for those who would like to come early and make a dinner party of the evening.

Upcoming special guests include: *Musica Antigua* on February 3rd, *Jeffrey Folmer* on February 10th and *Lee Goldberg* on February 24th. For further information and updates on the offerings of the Club, call 266-7519.

The Month of June Fellowship of Shiloh Baptist Church presents *Edward T. Morgan, Jr.* in Concert Sunday, February 25th at Atlantic City High School Auditorium starting at 3:00 pm, 1400 Albany Ave. Atlantic City, Donation \$10.00 (General Admission), \$5.00 (Seniors 65 & up) & \$3.00 (Students 21 & under). For Ticket Info. Contact ticket chairperson Elaine Scott, 1404 Penrose Ave., Atlantic City NJ 08401, (609) 345-3654.

Mr. Morgan has been performing Jazz on weekends since May of last year at Orsatti's Restaurant with a trio. He also did ten Saturday afternoons at Kensington's with his Jazz Quartet from October to the middle of December. He is also a product of the Atlantic City school system (A.C.H.S. Class of '76) and is a well known local musical talent. He is currently the Junior High Band Director for A.C. schools and adjunct professor of Woodwind, Brass and Percussion at Atlantic Community College. Classical, Sacred, Popular, Jazz and Gospel will be performed, as the concert theme is "Tones of Joy-Classics, Jazz to Gospel." "Singing and playing the Trumpet, or Flugel Horn our audience is sure to be entertained." -- Mrs. Jimmie Wallace-Chairperson & Rev. James Washington-Pastor.

*Home At Last* will make their first live appearance in two years at the Middle East in Philadelphia at 10 pm on Saturday evening March 2, 1996. The group will debut several songs from their forthcoming album *Perfectly Good Cigar* as well as performing a few songs from previous records.

*Now it's your turn, go out and support LIVE MUSIC today!*

Sincerely Yours,

Gina Mason

**In Tune Magazine-Public Relations**

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# JETHRO TULL

## ROOTS AND BRANCHES ALIVE AND STILL GROWING

by Bruce Pike

Ian Anderson has come a long, long way from that day in 1968 when he walked into his manager's office asking what his band's name was that week. The story goes that his band was so terrible, and went over so poorly, that they had to keep changing names in order to continue to work. Their booking office and management team, the Ellis-Wright Agency, went on to become Chrysalis, and spawned a major record label from the income earned from handling the band that finally went over well enough as Jethro Tull that they were never to worry about work - or another name - again. Ian and the rest of Jethro Tull went on to become the biggest draw in England and repeatedly sold out American venues as one of the major concert draws of the 1970s. And throughout the last twenty-eight years, the ever changing cast of characters who have been a part of the "person" of Jethro Tull has established itself in a unique corner of contemporary music by reveling in the tension created by the juxtaposition of jazz, blues and Celtic folk song. Unfortunately, the band is perhaps best known for its 1971 LP *Aqualung*, which was really a distortion of what Tull was, and continues to be, all about.

Fortunately, Tull continues to develop and present its unique musical textures in defiance of any stylistic trend in the marketplace. (As a testament to their continued success in the face of the trends, they are the only major recording act to maintain a relationship with their original record label, and all 28 of their albums remain available on Chrysalis Records.)

Over the last four years, Tull has been furiously active with two new studio albums (*Catfish Rising* and *Roots To Branches*), the live *A Little Light Music*, and three multiple CD sets of remixed and previously unreleased material. They have toured three times since 1992, and are planning a spring tour in the United States for this year.

The current Tull lineup consists of founder member Anderson, guitarist Martin Barre (at Anderson's side since 1969), longtime drummer Doane Perry, and recent addition Andy Giddings on keyboards, along with either regular bassist Dave Pegg or, in the case of Pegg's failing health, son Matt Pegg or session man Steve Bailey, who is on the lion's share of the new *Roots to Branches* CD.

On the latest album, the music is the thing, and all

of Tull's roots and branches are well represented and perhaps more integrated than ever before. Still, the contrasts and tensions are evident and amplified. Tull has never been for the timid, or for the musically immature fan. If you venture to one of the concerts, don't arrive late, or you'll find that you will not be admitted except between songs, as Anderson brooks no interruptions during the performance, and has been known to have people removed from concert halls for disrupting the proceedings. No moshing or stage diving here! Tull is about music, musicianship and intelligent interplay between band and audience. They have always really been so, but now, more than ever, Tull is its own peculiar "personage", and one we all would do well to know better. It is highly recommended that *Roots To Branches* be among the next CDs to be added to collections everywhere. For the uninitiated, the discography below will get you even better acquainted.

THIS WAS (1968)  
STAND UP (1969)  
BENEFIT (1970)  
AQUALUNG (1971)  
THICK AS A BRICK (1972)  
LIVING IN THE PAST (1973)  
A PASSION PLAY (1973)  
WAR CHILD (1974)  
MINSTREL IN THE GALLERY (1975)  
M.U. THE BEST OF JETHRO TULL (1975)  
TOO OLD TO ROCK AND ROLL (1976)  
SONGS FROM THE WOOD (1977)  
REPEAT - BEST OF JETHRO TULL, VOL 2 (1977)  
HEAVY HORSES (1978)  
BURSTING OUT (LIVE) (1978)  
STORMWATCH (1979)  
A (1980)  
BROADSWORD AND THE BEAST (1982)  
UNDER WRAPS (1984)  
CREST OF A KNAVE (1987)  
ORIGINAL MASTERS (A COLLECTION) (1988)  
20 YEARS OF JETHRO TULL (3 CDs) (1988)  
ROCK ISLAND (1989)  
CATFISH RISING (1991)  
A LITTLE LIGHT MUSIC (1992)  
25th ANNIVERSARY BOX (4 CDs) (1993)  
NIGHTCAP (UNRELEASED MASTERS) (1993)  
ROOTS TO BRANCHES (1995)

# THE CORNER POCKET

by Ron Mortillite

This month I would like to pass on to you some information on available literature which some of you may not be aware of.

First of all, there is an all new instructional drum magazine called "Creative Drummer" which I highly recommend. The first issue is now available and is jam-packed with in-depth lessons for all abilities. You can write for a free brochure or get a four issue subscription for \$25.95. Call or write:

**Creative Drummer**  
370 N. Ocean Avenue  
Patchogue, NY 11772  
Tel: (516) 475-8476

For those of you who are interested in Worldbeat Music, there is "RhythmMusic" magazine. You will find fascinating articles on the diverse multi-cultural sounds of the world and interviews with some of the world's top percussionists. The CDreview can be helpful to those of you who would like to expose yourself to World Music but don't know what to buy. Many area CD stores will gladly special order these recordings for you. An 11 issue subscription is available for \$20.00 by writing or calling:

**RhythmMusic Magazine**  
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Also, Zildjian Cymbals puts out a free newsletter called "Zildjian Time" that gives biographical information and current cymbal set-ups of today's greatest drummers. Just send your name and address to:

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### January-February Calendar

FRI.	JAN 19	- Lenny & The Soul Senders
SAT.	JAN 20	- Pocket Change
FRI.	JAN 26	- Clayton West
SAT.	JAN 27	- Clayton West
FRI.	FEB 2	- Mike Dugan
SAT.	FEB 3	- Jerry Walker
FRI.	FEB 9	- Lenny & The Soul Senders
SAT.	FEB 10	- Floyd Hunter Band
FRI.	FEB 16	- Blues Affair
SAT.	FEB 17	- Blues Affair
FRI.	FEB 23	- Soul Sumeri
SAT.	FEB 24	- Clayton West

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IN-TUNE

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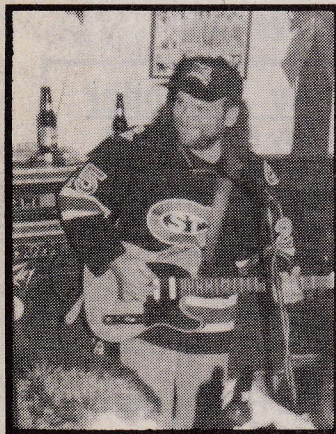
# Packs 'em in!

Saturday, January 13, 1996  
Black Cat Inn, Absecon, NJ

by Meg Timson

## *Everybody Do It!*

The TONE BOMBS have wedged themselves and their equipment and their instruments into a cramped corner of the bar. The place is filled beyond max; wall-to-wall people - overflowing out the back door. It's noisy as hell.



**Jack Zawacki**

Feet stepping on toes. Shoulders bumping backs. The air so thick with smoke it makes your eyes water. And none of us - TONE BOMBS as well as fans - would trade it for the world. When I hear these guys are doing a gig at the CAT, I clear my calendar to go. It's too cool. It's too fun. It's always a complete adrenaline rush, all nite long. Lately it's become somewhat of a special occasion, the reason

being - of course - that the TONE BOMBS have technically, "disbanded" (Aahhh! I hate that word!!).

When Jack Zawacki was hired to play with Aaron Tippen and moved to Nashville about a year ago, I (admittedly) feared the TONE BOMBS would never play again. (Yea, yea - always the pessimist...) But he comes

back home every chance he gets. And when he does, the Black Cat (their "home-base" - I guess you could say) makes a killing and all of us die-hard TONE BOMB's fans get to dance and party with them all nite long. This nite at the CAT was no exception.

Danny, Jack, Ron and Joe fired into every song like the exploding bombs that they are. People were up and dancing from the first note to the last. "The Devil Went Down To Georgia" made us giddy. Watching Jack playing that fiddle makes your hair stand on end. "The Sky Is Crying" was a serious treat, hearing Danny sing and listening to the guitar - there's no butt on any bar stools when they do Stevie Ray. Your body moves to the music as much contortion as which you see in Danny's face.

Into the third set, the TONE BOMBS were joined by members of the band *Midnight Fire*. Singer Nancy Keller belted out some tunes, often harmonizing with Jack.



**Danny Eyer**



Whew! Who would imagine such strong vocals coming from such a tiny little lady? Nancy sounded great! It was a pleasure hearing her sing. The excitement never stopped. The adrenaline never dipped. Song after song, the dancing kept going - the feverish crowd showed no signs of slowing down - no signs of tiring. Nor did the tremendously talented musicians crammed into that corner. I always expect to see other musicians join in and jam with the TONE BOMBS. *Midnight Fire* is a band I'm not finished with yet. Having made their "acquaintance," I plan to check them out first chance I get. After this



**Joe Faunce**

performance, I have to. (Hey Glen - always good to hear you drumming...) Chris Holliday, Glen Overs and Frank Caufman made up the band, along with Nancy. One musician I was hoping to see jammin' with the guys tonite



**Ron Mortillite**

was ERNIE TRIONFO, one of this area's finest guitarists. [Yo Ernie - where were you? I was wanting to see some bare feet (ha!). Hope you'll be able to join in on a gig before Jack leaves...]

Aahhh yes, Jack is, indeed, leaving once again. He's heading back to Nashville in early February, back to work. Back to his roommate Jim Heffernan (steel guitar w/Joe Diffy - 5 yrs. Now). Jack's back just after the release of the second single ("Without Your Love") off Tippen's newest album, *Toolbox* (RCA Records). Back to "hobknobbin' with the big guys." I got a chance to talk with Jack for a short while. I wanted to know how life's been treating him this past year. Seems happy. Is happy. Likes his job. Admires his "boss." (He says, "Aaron Tippen is one of the hardest working guys I know.") And Jack is probably one of the most humble people I've ever had the pleasure of knowing. (Forget

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POOL TABLES
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Photos by Ed Mason



the "probably.") Hell, I don't have to tell anybody that. Just look at him. A smile always. And a smile tells a lot. Just your not-so-average great guy - who calls Mom every day. (Really - he really does!) O.K. - O.K., besides all the sugar-coating - basically Jack's plans are to go back to Nashville, back to work, and to practice and learn more and more and just keep getting better and better. (Well, Jack, I'd say you're very, very close. See you when you get back. Travel safe.)

As for the rest of us, well - I can only speak for me. And "me" is happy checking out Danny's gigs every chance I get. Pure pleasure - that's Danny Eyer. Thanks. If you guys (Danny Eyer Band & Red Rooster Band) didn't play, well - there would be one less outlet for fun in my days.

Before wrapping-up, there's another acknowledgment



Nancy Keller, Chris Holliday, Glen Overs and Frank Cauffman of Midnight Fire joined in on the fun on stage towards the end of the evening.

I'd like to mention. Thanks go to the owner and staff of the BLACK CAT INN, Jim and Co. Thanks guys for playing host to a bunch of rowdy, beer-guzzling, whiskey-drinking, stogie-smokin', (okay, okay...) clapping and dancing TONE BOMB junkies. See ya at the next gig.

Oh Yea - one more thing:

...EVERYBODY DO IT...

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# THE RAGE

## THE 1ST ANNUAL RAGE/BJJ MUSIC AWARDS HOSTED BY: "JUKE BOX" JIM SANTORA JR.

To celebrate 1995, I am proud to host this event. 1995 was a year filled with many different styles of music (as well as trends) taking the forefront of popular music. So why not award the best of the year. **THE RAGE** has gathered the research, and reached its decision as to who are the best (and a few categories for the worst) of 1995. First, let's go over a few general rules as to how the winners were picked. 1). You had to have been released in 1995 (This includes prison). 2). You have to rock, period. So sit back, relax and applaud this year's **RAGE** winners.

**BEST REISSUE ALBUM:** "KING OF THE SURF GUITAR: THE BEST OF DICK DALE AND THE DELTONES" - DICK DALE. Dale should have been declared a legend long before the new alternative audience found his "wet" sound so appealing.

**BEST COMPILATION ALBUM:** "SATURDAY MORNING/CARTOON'S GREATEST HITS"- VARIOUS ARTISTS. Modern rock artists sing classic cartoon songs. A pure stroke of genius.

**BEST IMPORT ALBUM:** "ONE LIVE NIGHT" - DOKKEN. A live acoustic show which puts anything in MTV's Unplugged series to a bitter shame. This Japanese import should have been the 90's Budokan. \*SPECIAL NOTE: "ONE LIVE NIGHT" has also won the award for **BEST LIVE ALBUM**.

**BEST SOUNDTRACK ALBUM:** "BATMAN FOREVER" - VARIOUS ARTISTS. SEAL'S "KISS FROM A ROSE" and U2's "HOLD ME, THRILL ME, KISS ME, KILL ME" are highlights to a great disc.

**BEST SONGWRITER:** KEVN KINNEY(drivin' n' cryin'). The "storyteller of the year." "Wrapped In Sky" brings him back to his roots. When it comes to writing songs, Kinney is the master.

**BEST VIDEO:** "NATURAL BORN KILLERS" - DR. DRE & ICE CUBE. Now there is no rap category. However, this is a great video. You have to see the description of what happened to Nicole Brown Simpson and Ron Goldman. Dre and Cube did it and O.J. was the driver. Runner Up: "BULLET WITH BUTTERFLY WINGS" - SMASHING PUMPKINS and "UNIVERSAL HEARTBEAT" - JULIANA HATFIELD

**BEST LOCAL RADIO STATION:** 94.1 WYSP, PHILADELPHIA. They don't call it "The Rock Station" for nothing.

**BIGGEST COMEBACK:** DOKKEN. These guys could be the Aerosmith of the 21st century. Runner Up: CIRCLE JERKS.

**BIGGEST DISAPPOINTMENT:** SHANNON HOON (BLIND MELON). I'm sure my In Tune review (Sept. 95) may have a part in his overdose. However, I don't feel responsible.

**MOST PROMISING ARTIST:** KYUSS. I don't know what it is about this band, but their future looks very bright. Runner

Up: CATHERINE.

**BEST NEW ARTIST:** SILVERCHAIR. The best high school band in the world. Runner Up: MAGNAPOP.

**SINGLE OF THE YEAR:** "DECEMBER" - COLLECTIVE SOUL. These guys remind me of the Doobie Brothers. It still rocks after 1,000 listens. Also wins for **SINGLE OF THE YEAR (DUO or GROUP)**. Runner Up: "KISS FROM A ROSE" - SEAL.

**SINGLE OF THE YEAR (FEMALE ARTIST):** "DO YOU SLEEP" - LISA LOEB. This beautiful woman is not a one hit wonder. She is going to be around for a LONG time.

**SINGLE OF THE YEAR (MALE ARTIST):** "SICK OF MYSELF" - MATTHEW SWEET. Probably the most consistent artist among all the winners. Sweet can only get better.

**ALBUM OF THE YEAR:** "WRAPPED IN SKY" - drivin' n' cryin'. As quoted from my October 1995 review. "You only get a few opportunities to listen to something that is honest, intelligent, thoughtful and magical." That is all that needs to be said. Runner Up: "DYSFUNCTIONAL" - DOKKEN and "MELLON COLLIE & THE INFINITE SADNESS" - SMASHING PUMPKINS.

**BEST LOCAL ROCK CLUB:** CRILLEY'S CIRCLE TAVERN, BRIGANTINE. Like In Tune, they are the best in their business.

**BEST NEW LOCAL ROCK CLUB:** TYCOON'S, HAMMONTON. This place rocks with live entertainment, karaoke, great food & drink and a friendly atmosphere. If you want to rock in a new environment, Tycoon's is the place.

**BEST COVER BAND:** CAPTAIN BLACK. These guys can do it all. Have a long library of songs.

**BEST ORIGINAL LOCAL BAND:** POETS & SLAVES. I have not listened to this band, but I am just hearing about how good they are from so many other people. I had to make them "The People's Choice" for Best Original Band.

**WORST LOCAL MAGAZINE:** SOUTH JERSEY EDGE. Now let's just bare the facts. It's a magazine that is associated with a radio station who claims to be cutting edge. All I have seen is a lot a fillers and not much creative writing. I would like to thank them for never calling me back to write for them. I am very happy and glad I never left the In Tune team. That would be like a starting player for the San Francisco 49ers to just pack up and play for Rich Kotite's New York Jets! That's just psychotic.

I hope you have enjoyed the ceremonies, and congratulations to all the winners. I'm sure that you, the readers will disagree on many of the winners. There should have been, and there were more categories. However, for spacing purposes, The Rage scaled down the presentation. This is probably a good thing. So if you have some comments, send them to In Tune, and let The Rage hear what you have to say.

# TYCOONS

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Chain Gang

17th Shady  
Characters

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**Red-Headed Step Children appearing every Wednesday & also January 26th & February 16th**

# Crilley's January - February Entertainment Calendar

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<b>CANNON BALL PUB &amp; GAME ROOM</b> featuring Pool Tables, Dart Boards & Games						
21 9-11pm Happy Hour	22 Chrissy & the Groove Factory 8 piece Horn Band NO COVER	23 9-11pm Happy Hour	24 BANSHEE A.K.A. RED ~ HEADED STEP CHILDREN 9-11 Happy Hour NO COVER	25 9-11pm Happy Hour	19 Sunstream NO COVER	20 PARTNERS IN CRIME NO COVER
28 9-11pm Happy Hour	29 Chrissy & the Groove Factory 8 piece Horn Band NO COVER	30 9-11pm Happy Hour	31 BANSHEE A.K.A. RED ~ HEADED STEP CHILDREN 9-11 Happy Hour NO COVER	1 9-11pm Happy Hour	2 DOUBLE BARREL NO COVER	3 David Christopher & the Down Under Band NO COVER
4 9-11pm Happy Hour	5 Chrissy & the Groove Factory 8 piece Horn Band NO COVER	6 9-11pm Happy Hour	7 BANSHEE A.K.A. RED ~ HEADED STEP CHILDREN 9-11 Happy Hour NO COVER	8 9-11pm Happy Hour	9 Splinter Sun Light NO COVER	10 TBA
11 9-11pm Happy Hour	12 Chrissy & the Groove Factory 8 piece Horn Band NO COVER	13 9-11pm Happy Hour	14 BANSHEE A.K.A. RED ~ HEADED STEP CHILDREN 9-11 Happy Hour NO COVER	15 9-11pm Happy Hour	16 BANSHEE A.K.A. RED ~ HEADED STEP CHILDREN NO COVER	17 TBA

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# C.D. REVIEWS



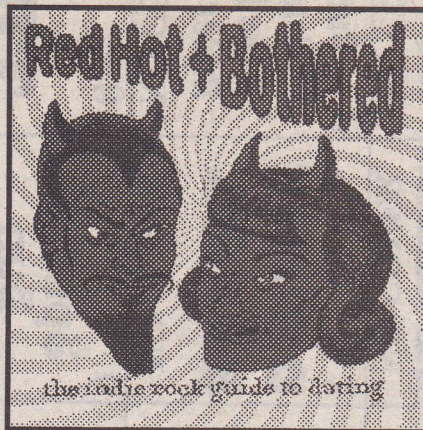
## BEAUTIFUL PRINCESS OF SPIT

Artist: Battershell  
Label: NG Records  
By Jim Santora Jr.

The wave of the 90's is having co-ed bands. 1995 alone has featured many new artists with at least two females, two males in the group or the now traditional token male drummer. Now comes a 4 song platter from Battershell, who come off as a Breeders' crossbreed.

Led by vocalist Tammy Lynn Fulkerson, Battershell plays a tight semi grunge meets Boston-style sound. The end result is at times very bouncy, and others very monotone. The lone standout track is "Weed," which is real reminiscent to The Breeders' sound. However, the other three tracks, particularly "Say Goodnight to the Cat Named After Mozart," is dull and at best is pretty lame.

Battershell want to rock. Battershell has the talent, you can tell by listening to this disc. It's just not in this disc.

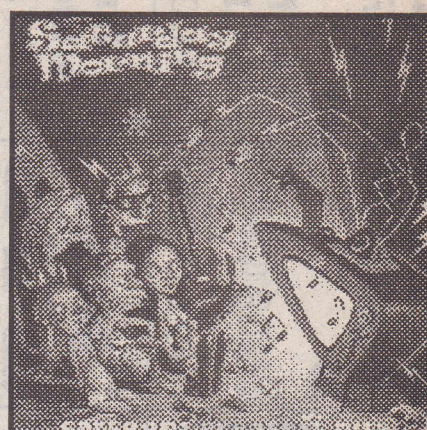


## RED, HOT & BLUE: THE INDIE ROCK GUIDE TO DATING

Artist: Various Artists  
Label: Red Hot/Kinetic-Reprise  
By Jim Santora Jr.

The third in the "Red, Hot & Blue" series, containing 18 tracks from some very good indie artists. For those who do not know, "Red Hot & Blue" is an AIDS benefit album. However, despite the cause, this is also a compilation. Which for the most part have been eyesores of non quality.

The 18 tracks flow through many styles of indie rock ranging from folk rock to hardcore pop to blues. Some noteworthy tracks are "The Mirror Is Gone" by Lisa Germano, "Mouthwash" by Noise Addict and "Sensational Gravity Boy" by Freedom Cruise. The other 15 tracks, despite not being names that catch your attention, deliver some good rock. A breath of fresh air and new sounds from some of indie's finest catches.



## SATURDAY MORNING: CARTOONS GREATEST HITS

Artist: Various Artists  
Label: MCA  
By Jim Santora Jr.

With the hodgepodge of compilation discs to come out in the last couple of years, it would be safe to say that this is the decade of the compilation record. However, not until the release of Saturday Morning, has any compilation disc been more entertaining.

It is just such a wonderful concept, a collection of modern rock artists covering tracks from cartoons. What sounds like something insanely stupid, turns out to be an excellent disc.

Many tracks like Matthew Sweet covering the theme song to "Scooby Doo" and Liz Phair with Material Issue covering the theme to "The Banana Splits Show," are total standouts. Other tracks from Helmet (Gigantor), Tripping Daisy (Sigmund the Seamonster) and the combination of Juliana Hatfield and Tanya Donnelly (Josie & the Pussycats) are also good covers. There is also a beautiful cover of "Open Up and Let the Sun Shine In" (Flintstones) done by the group Frené, which could be a radio smash.

However, there are a few drawbacks. Tracks from Sponge (Speed Racer), Dig (Fat Albert) and Sublime (Hong Kong Phooey) just don't give much of an effort.

Not only is this a fine idea to concept an all-star alternative lineup with cartoon's best, but it also gives a great history of cartoons. Afterall, there isn't anyone that doesn't recall at least one cartoon that was a particular favorite. It is also nice to listen to these bands sing some of these catchy classics.

## Attention Bands:

Have your CD reviewed in In Tune

Send your CD with bio to:

In Tune Magazine

P.O. Box 333

Northfield, NJ 08225

# C.D. REVIEWS



## YOUR LITTLE SECRET

Artist: Melissa Etheridge

Label: Island Records

By Gina Mason

Melissa has done it once again, producing an album that has the sweet smell of success. She doesn't hold back, with her known aggressive style, and in this CD, adding in some soft ballads that are quite profound. Since her last album, *Yes I Am* was such a huge success, this singer/song-writer/guitarist must have felt right at home with Hugh Padgham once again producing. With tunes like her opener and title track "Your Little Secret" already topping the record charts, Melissa is proving she has the energy that it takes one to go to a higher level right at the onset with radiant transitions from one track to the next. This blend is, by far, her best work yet.

In "Nowhere To Go," Melissa sets the scene in this beautiful ballad, keeping that slow pace and adding just hints of that powerful vocal touch, that only Melissa can deliver. In "An Unusual Kiss," the musical tones pick up in the chorus, and even the excitement steadily rises, until finally fading in end. Then again in "All the Way To Heaven," calm, soothing vocals are stirred up with that Melissa edge.

Definite changes in music in "I Could Have Been You," show the versatility and it does have many powerful punches. In "Shriner's Park," this story-telling song is very calm and soothing. Then the one ballad standing out the most, "Nowhere To Go," which from start to finish is spine chilling with exceptional progressions. This, if no other, should be another hit, her best work yet.

Along with all of the lyrical adeptness, Melissa's and John Shank's guitar work in itself is worth an ear, especially noticed in the Etheridge and Shanks co-written piece, "I Could Have Been You." Ironically finishing off with "This War Is Over," Melissa adds in a touch of uniqueness for her, diverging briefly from her usual guitar to add in a special touch on the piano.

After the five-time platinum album *Yes I Am*, it could not be an easy task to improve upon. However, it seems Melissa has already done this and judging from the attention from her fans she may even surpass the all of previous feats with *Your Little Secret*.

JAN - FEB 1996



## ECHO PARK

Artist: Genghis Angus

Label: Midnight Fantasy Records

By Gina Mason

It's not surprising that this Virginia farm band, Genghis Angus chose Mike Wanchic to produce their album, beings he has captured that heartland sound before with John Melloncamp. However, with their debut album *Echo Park*, Genghis Angus show that the heartland sound can vary from artist to artist and in this case, from track to track. From the first tune, "Kerosene," a vocal sound similar to the likes of R.E.M. surfaced only to be transformed to a more progressive style in "Rooster."

Although a few tunes seem to carry similar beats throughout, i.e., "Orphan And An Echo" and "Semper Fi," most of the tunes have a clean, crisp musical flow with good transitions and decent vocal harmonies. Ranging from country rock to rock n' roll to even a more poppish progressive style, Genghis Angus continuously reconfigure their style to adapt, showing their versatility.

As a bonus, Genghis Angus seem to save, what one might consider their best instrumental piece for last, "Thunder," ending on a well-refined note. It has a more fast pace beat and transitions interchanging amidst others.

For their debut, Genghis Angus has demonstrated that by taking the soul from the farm, one can give a little piece of it to the world. Because this is their first album, one might expect more flaws, and although their creativity could have been utilized on every track, this is, to say the least, one CD appropriate to add to this music lover's collection. Looking forward to their next album.....

IN-TUNE



## COLLAGE

Artist: Moments Notice

Label: Self Released

By Janine Fisher

At the risk of sounding cliché, those searching for some "good old-fashioned rock-n-roll" will be pleased with this release of originals by Moments Notice. Nothing cutting edge here, but that should not imply that there's nothing worthy of note.

The band has played numerous times at In Tune showcases. Appropriately titled, *Collage* is their first full-length CD. Their passion for their music comes through, both in the instrumentation and the lyrics. Most of the songs are filled with driving electric guitars and impassioned vocals. Interest is added by the rhythm, keyboards and a three-piece horn section.

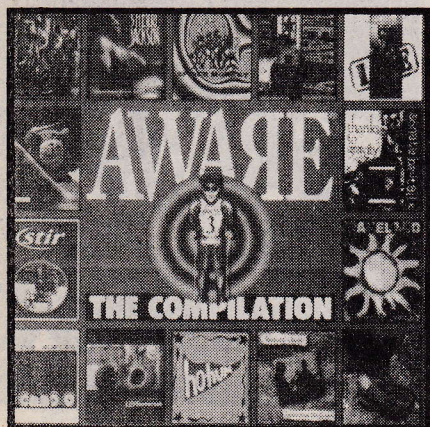
While this seems to be an "electric" chronicle of the rock lifestyle, still, perhaps the most notable song is the one acoustic number, "Open My Eyes." This song is dedicated to family and friends of those killed by drunk drivers. An important message this New Jersey band seems determined to convey.

Other tunes that stand out are the opening cut "Bad Dreams," the playful "Kazoo Concerto #9," and two songs recorded with Keyboardist Tony Amato (who has played with Bruce Springsteen, among others).

Check this CD out and catch one of their gigs in the tri-state area.

PAGE 19

# C.D. REVIEWS



## AWARE 3 THE COMPILATION

Artist: Various Artists  
Label: Aware Records  
By Bill Benge

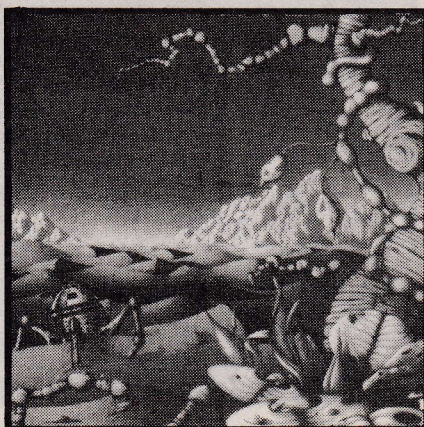
For the third year running AWARE, a record label and production company started by music lover Gregg Latterman, has trucked out another bevy of songs by bands who might never have had the chance to record or have their music see the light of day. AWARE has had a good measure of success in this respect having sponsored the second stage on the past couple of H.O.R.D.E. tours and artists from last years' compilation such as Better Than Ezra, From Good Homes, and Hootie And The Blowfish enjoying commercial breakthroughs.

This year the chosen bands come from "scenes" across the country that receive less than a scrap of media attention. From Austin Texas' Little Sister. to Guster from Somerville Mass., Florida's Spider Monkey and New Jersey's own Professor Spoon the music is a curious mix dominated by a folkish southern-rock edge with spots of '90's alternative-without Seattle or the no talent "indie" rock jangle-and, just for good measure, a bit of the ol' Grateful Dead. There are plenty of acoustic guitars and violins to augment the standard electric twangers, more music from what some might call the "hippie thing". Most notable in this collection, though, are Thanks To Gravity who brings their song "Phenomenon Of Flight" and a live recording of "Eating The Moon," and Boulder Colorado's Sheri Jackson who steals the show with her endearing tale of the working class day "Mapletree" and the laughable ode to those less-than-lovable dirt merchant, waspafarian, trust fund fed, rich kid hippies called "Ticket."

So, take a peek at what just one dedicated and motivated music lover can accomplish, it may open a whole world of new music for you.

Contact AWARE at:  
1-800-AWARE 65 • <http://WWW.AWARE65.com>

PAGE 20



## EPSILON/IMPLANT/ABDUCTION

Artist: Eat Static  
Label: Planet Dog/Mammoth  
By Bill Benge

Wading through the veritable onslaught of electro/industrial/techno releases that have come out over the past two years can be a maddening process. There are literally *thousands* of them flowing in from wherever a computer and keyboard can be plugged in. Standing out quite above most of the flaccid blip-and-bleep collections since the late 80's has been Eat Static. Once the side project of Ozric Tentacles' keyboardist Joie Hinton and drummer Merv Peplar, Eat Static has since become the main focus of this duo who've pushed the boundaries of the genre and transformed techno from a singularly studio pursuit into a traveling performance unit while musically ranking with the likes of The Orb, Moby, and System 7. Eat Static were also the first act to sign with legendary concert/festival/rave organizers, The Dog Brothers, to their fledgling record label Planet Dog releasing 1993's "Abduction" and 1994's "Implant" and paving the way for label mates Timeshard and Children Of The Bong before attempting to penetrate the U.S.

Following the success of the Planet Dog compilation "Transmissions From Planet Dog," released in the States on the Mammoth label, Eat Static has followed with the release of "Epsilon" a seven cut "double-single" EP offering a taste of the directions in which ES has begun to move this year which should sufficiently prepare the palette in anticipation of their forthcoming full length which will feature collaborations with the likes of prog/ambient legend Steve Hillage. While showing a growing penchant for bass heavy dub/reggae and jungle grooves on cuts like "Dionysiac," "Peeow!" and the title cut they haven't abandoned their sci-fi edge that reveals their playful obsession with U.F.O.'s. "Lost In Time" or "The Brain" would serve as the perfect space/time travelling soundtrack. Included on the U.S. version of "Epsilon" are a pair of remixes from the previous albums which have also been reissued by Mammoth. The first, "Abduction" offers relatively concise, danceable cuts loaded intertwined with exotic eastern music sources and brain busting samples like the spoken word snippets from psychedelic writer/guru Terrance McKenna. "Implant" floats from dreamy ambient sections into hard, quick beats as its lengthy tracks segue one into the other with vignettes mostly concerned with alien contact. By far the trippiest of the lot.

With the promise of upcoming U.S. appearances it's a joy to finally be able to indulge in Eat Static without having to pay the heavy import bin prices!

IN-TUNE



## BECOME THE OTHER

Artist: Ozric Tentacles  
Label: Dovetail Records  
By Bill Benge

It's the same thing...only different. The Ozric Tentacles have returned from the netherworld with album number *fourteen* filled with the latest translation of the unique instrumental blend they've cultivated over the past decade without so much as a wink toward commercialism. To the delight of prog/space-rock fans everywhere "Become The Other" offers a fresh and dynamic new energy, renewed focus, newer members, and what could be their strongest effort since 1991's "Strangeitude".

The future of England's chief space rangers seemed unclear when two key members, Joie Hinton and Merv Peplar, made the decision to pursue their Eat Static side project on a full time basis. Thanks to the timely drafting of drummer Rad and keyboardist Seaweed, who were recruited from former Ozric bassist Roly Wynne's band Damidge, the band was able to continue on into its second decade. Thankfully the two are no mere pair of dopplers. While the flavor and philosophy of the Ozric Tentacles remains secure, Rad and Seaweed make their own presence and personalities felt throughout the album. Also contributing to the growth of the band as a whole is bassist Zia who contributes more of the writing and production of "Become The Other" than on albums past.

The music starts off characteristically high pitched with "Cat DNA," featuring guitarist Ed Wynne and flautist John Egan trading riffs throughout, then slithers into an ethereal ethnic percussion jam "Ahu Belahu." The two cuts following, "Ghedengi" and "Wob Glass" are trippy and swirly synth dominated tracks punctuated by Rad's Neal Peart-like rhythms. This is followed by "Neurochasm" with its gut wiggling sub-sonics. The easy rambling of the title cut offers more room for flute work as well as some tasty acoustic guitar which is carried over into "Vibuthi," which takes on a distinct Spanish Moors/Arabian flavor, and the reggae enhanced "Flurnstyle" which rounds out this spacy gem. If this is a "transitional" album then bigger things are yet to come from out Somerset way, indeed!

Unfortunately, in the face of the industry alternative, "Become The Other" is available as an import only through the Ozric's own label, Dovetail, but is readily available by mail in the U.S. through:

The Music Broker  
2968 Biddle Avenue  
Wyandotte, MI 48192  
(313) 284-2982

JAN - FEB 1996

# C.D. REVIEWS



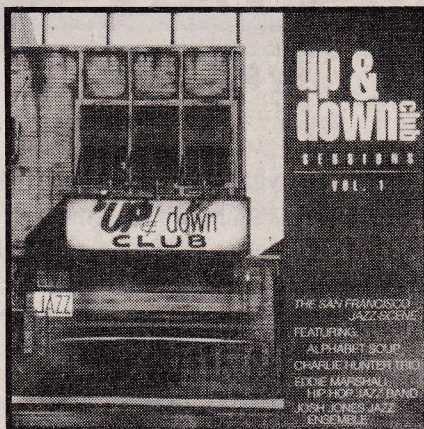
## LIVE AT THE BBC

Artist: Dire Straits  
Label: Warner Brothers  
By Bruce Pike

Upon the release of their eponymous first album in 1977, *Rolling Stone* described the original four piece Dire Straits as "monochromatic" as in black and white or stark. *Live At The BBC*, recorded mostly on their first tour of England in 1978, bears this out. At the time, Mark Knopfler established himself as a powerful songwriter and an excellent guitarist with a Dylan-esque vocal style. The latter quality seems to have less importance in the latter day Straits material, but here, unadorned by keyboards or saxes or steel guitars, Knopfler's vocals are a clearly personal and emotional statement that has not lost its potency over the ensuing years. "Down To the Waterline," "Water Of Love" and particularly "Wild West End" from this set are standout examples. The prerequisite faithful run-through of "Sultans Of Swing" is here as well, which shows off the strengths of the early Knopfler guitar style, one that has developed into one of the finest and most succinct and emotional guitar styles in the business. Also of special interest here is the previously unreleased "What's The Matter Baby?" co-written by the Knopfler brothers in the "Sultans" vein.

The most telling thing about this record, however, is exactly how good this band really was, John Illsey (bass) and Pick Withers (drums) made an incredibly sensitive yet driving rhythm section of a quality above and beyond that which even the best bands could hope for, and ultimately, it is the group as a whole that is most remarkable as heard on this recording. Ironically, the final track, "Tunnel Of Love," recorded in 1981 by a different Dire Straits, acts as a sort of instant comparison, more lush and polished, but far less urgent and compelling than the rest of the record.

The early Dire Straits was one helluva band, and there are few now who even approach this territory. That's why the release of this album is so welcome in these latter days, and why it is so essential to add to the CD collection.



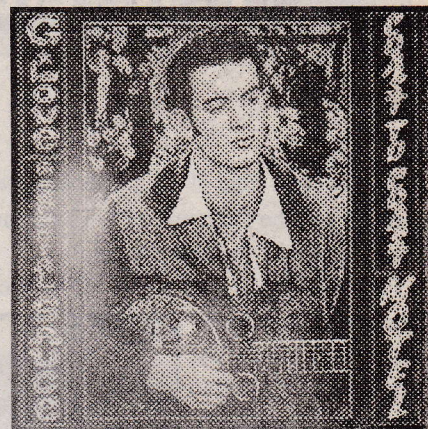
## UP & DOWN CLUB SESSIONS VOL. 1 & 2

Artist: Various Artists  
Label: Prawn Song/Mammoth  
By Bill Bengle

In the face of the massive swing toward the conservative in the jazz world over the past few years, the city of San Francisco has given birth to a number of fresh and exciting artists and groups determined to drag America's unique art form into the 1990's, whether it wants to be dragged there or not. One San Francisco club in particular, the Up & Down Club, has played to host and home to many of these young guns providing the necessary launching pad for these new musical styles. In 1993 Les Claypool's Prawn Song label endeavored to document this jazz phenomenon with a series of live recordings. The result was the "Up & Down Club Sessions."

Volume one showcases a number of the separate bands that make up the Up & Down proper. The music ranges from the mutated guitar antics of the **Charlie Hunter Band** to the "straight-up" jazz of trios led by saxophonist **Kenny Brooks** and guitarist **Will Bernard**. The **Dry Look** puts on a '70's-ish funk/fusion spin much like Herbie Hancock's *Headhunters* while **The Josh Jones Jazz Ensemble** adds equally funky sound from his larger band to the mix. The blend of jazz with hip-hop rhythms and modalities, "acid-jazz", is also represented by the **Eddie Marshall Hip Hop Jazz Band** and especially **Alphabet Soup** whose vocalists (**Chris Burger** and **Brotherhood**) redefine the role of the jazz singer by weaving each syllable into the improvisations of their band which features keyboardist **Dred Scott** and former Primus drummer **Jay Lane**, who occupies many a drum stool around Frisco.

Three "supergroups" of sorts, each anchored by drummer **Josh Jones**, make up volume two of the series. Jones' **Latin Jazz Ensemble** differs greatly from the band on vol. one exploring Brazilian/Afro-Cuban rhythms on "Here On Earth," "Aclona Yare," and "Blues In Havana" while **Hueman Flavor** further covers the rap inflected grooves while spotlighting vocalist **Scheherazade Stone** and the eclectic late trumpeter **Don Cherry** on "Cherry Suite" and an amazing interpretation of Thelonius Monk's "Round Midnight". Finally, with **The Up & Down All Stars** Jones gathers together the likes of Dred Scott, Charlie Hunter, and Kenny Brooks for some frenetic hard bop and quiet ballads. These albums are definitive accounts of a flourishing scene in its heyday. Take advantage of it, in a few years time it could be as historic as the recordings from Birdland and Storyville.



## Coast To Coast Motel

Artist: G. Love & Special Sauce  
Label: Okeh Records  
By Chewy

G. Love and Special Sauce are back sportin' the ragmop sound on their second Okeh Records release, "Coast To Coast Motel." In fact that's exactly where they have been since the last album, touring "from coast to coast to coast to coast," the U.S.A., UK and Japan, non-stop! What drives them on pure and simple is "a love and respect for the blues and for the wood tones of acoustic instruments."

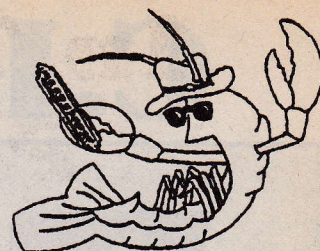
The band's search for the "source" of the sounds that influence every measure of their music led them to New Orleans, the birthplace of jazz and blues and the recording sight of "Coast." They brought with them their unique brand of hip-hop/rap/spoken word that could only come from the streets of an Eastern U.S. city and produced a splendid follow up to an incredible debut CD. A dozen songs spread out across the disc weaving a historical trail of roots' music for the listener to travel upon. G. Love's jangling guitar and sporadic harp blowing show hints of John Lee Hooker, Muddy Waters and Bob Dylan (to name a few) as Jimmy Prescott (Bass) and Jeffrey Clemens (Drums) drop the likes of Coltrane and R&B into the groove.

From the start of the disc the sounds are familiar and much like the first, but the new release explores farther into the territory of love songs. "Sweet sugar Mama," "Nancy," and "Kiss & Tell" wrestle with the yin and the yang of relationships, "G.-style!" Further into the pile, the track "Everybody" appears to pay homage to the "traveling" picking sounds of early blues musicians. While bringing up the rear, are tunes of New Orleans influence (Bye Bye Baby) with the addition of the "Rebirth Brass Band," self-discovery (Small Fish) and a longing for a well deserved rest (Coming Home).

G. Love & Special Sauce have definitely created a sound that's all their own and after scoring an "A" on their sophomore outing it's a safe bet to say that we'll be hearing more of it real soon.

# THE BLUE WAVE

By Ron Stinson



Happy New Year !! This year has really started out with a bang! First the Blizzard of "96" and now the flood of "96"! But let us talk about the music!

First of all, I'd like to get off of the Blues for a moment and talk about some Country! Country and Blues are similar in the fact that they are both original forms of American music, and often time they cross over! For this reason I'm a gonna talk about two great bands that are playing in this area, right now!

First, Jack Zawacki came home from Nashville, after touring with the AARON TIPPIN BAND, for a two month vacation, and got the TONE

BOMBS back together. Every club that the TONE BOMBS have played, has been full to capacity! This band has been around for a long time! The locals have missed the versatility of Rockabilly, Country, Southern Rock and Blues of this band. Everywhere the TONE BOMBS played, the fans went nuts! Jack's Fiddle playing is better now than it's ever been! If you haven't seen this band you are missing something special! You can catch them at THE GREENBANK INN, on Jan 27, (Saturday), and on Ground Hog Day, Friday, February 2, and Saturday, February 3, at UNCLE MIKE'S COUNTRY PINE INN, in Mays Landing! This might be the last show for a while for the TONE BOMBS, because Jack will be joining Aaron Tippin around the 9th! When Jack is gone, the band is called the REBEL ROOSTERS! Look for them in future Band Calendars! I also must mention that Danny Eyer plays in both bands, along with Ron Mortillite, and you will hear the DANNY EYER BAND play in the Barn at Smithville, at Fat Jacks in Vineland, and at Brownies Lodge, in Bargaintown.

One late Friday night in January, I went down to Jo Jo's Bar in Oceanville, located on Rt. 9. I went in, sat down, and

couldn't believe my ears! There was this guitar picker laying down some very fine sounds. His name is Ronnie Reeves! This guy could play! Along with the drummer, and very fine vocalist, Jim Reeves and a good solid bass by Phil Reinhard,

I was hearing, for the first time, the band, "RADIO ROAD". This is a very solid band with a very interesting mix of Country, Blues, and Southern Rock! These guys have played together off and on for seven years. Ronnie's been in Nashville and played with some of the best! They all played in the band, TEXARCANA! If you get a chance,

even if you are not into Country music, go and see this band! This band is as professional as they come, and their sound and mix is very good! You can catch them on Friday or Saturday nights through the month of February.

OK, what about the Blues! I'm glad you asked! The BUCKS COUNTY BLUES SOCIETY has their Valentine's Day Blues Doubleheader on Sunday afternoon, February 11th, from 2:00 till 6:00 PM, featuring STUDEBAKER JOHN & The Hawks, with special Guest; A.L.JAMES & SPARE CHANGE. This event will be held at The Sports Zone Bar/night-club: Formerly adj.'s, 5316 New Falls Rd. Levittown, PA. Tix: \$10.00 (in advance), and includes FREE BUFFET. Call (215) 946-9424 or 943-1447 for information! Also, The King of the blues will be in Atlantic City, B.B. KING will perform at TRUMP PLAZA on February 16, 17, 18. The Saturday show is sold out but you can get in on Friday's show, at 9:00 PM or Sunday's show at 8:00 PM. Cost is \$35.00 a ticket! You can call 1-800-759-8786 for tickets and more information!

I'm just about out of space so I'll remind you that "NO BLUES IS BAD NEWS, and stay IN TUNE". SEE YA!

IN-TUNE

JAN - FEB 1996



An old publicity photo of the Tone Bombs. Check the band calendar on page 25 for their last dates before Jack Zawacki returns to play with Aaron Tippin. Photo by Ron Stinson

# In Tune's Top Ten Picks For 1995

Bill Bengle's Picks:	Chewy's Picks:	Bruce Pike's Picks	Jim Santora's Picks:	Janine Fisher's Picks:
1) SENSER "Stacked Up"	1) PRIMUS "Tales From The Punchbowl"	1) KING CRIMSON "THRAK" -	1) DRIVIN' N' CRYIN' "Wrapped In Sky" 2)	1) CATHERINE WHEEL "Happy Days"
2) MONSTER MAGNET "Dopes To Infinity"	2) MONSTER MAGNET "Dopes To Infinity"	2) JETHRO TULL "Roots To Branches"	DOKKEN "Dysfunctional"	2) THE STONE ROSES "Second Coming"
3) PHISH "A Live One"	3) MORPHINE "Yes"	3) THE BEATLES "Anthology, Volume 1"	3) SMASHING PUMPKINS "Mellon Collie And The Infinite Sadness"	3) SMASHING PUMPKINS "Mellon Collie & the Infinite Sadness"
4) MR. BUNGLE "Disco Volante"	4) PHISH "A Live One"	4) DIRE STRAITS "Live At the BBC"	4) MATTHEW SWEET "100% Fun"	4) OASIS "(What's the Story) Morning Glory?"
5) PRIMUS "Tales From The Punchbowl"	5) NEIL YOUNG "Mirror Ball"	5) KING CRIMSON "B'BOOM"	5) SILVERCHAIR "Frogstomp"	5) ALANIS MORISSETTE "Jagged Little Pill"
6) MEAT PUPPETS "No Joke!"	6) OZRIC TENTACLES "Become The Other"	6) THE ALLMAN BROTHERS BAND "An Evening With... Second Set"	6) FOO FIGHTERS "Foo Fighters"	6) ANI DIFRANCO "Not a Pretty Girl"
7) OZRIC TENTACLES "Become The Other"	7) RED HOT CHILI PEPPERS "One Hot Minute"	7) PRIMUS "Tales From The Punchbowl"	7) MAGNAPOP "Hot Boxing"	7) BELLY "King"
8) VARIOUS ARTISTS "Axiom Funk Funkronomicon"	8) MEAT PUPPETS "No Joke!"	8) Don Henley "Actual Miles"	8) UGLY KID JOE "Menace To Sobriety"	8) MATTHEW SWEET "100% Fun"
9) MEDESKI, MARTIN, & WOOD "Friday Afternoon In The Universe"	9) MR. BUNGLE "Disco Volante"	9) THE ROLLING STONES "Stripped"	9) JULIANA HATFIELD "Only Everything"	9) JULIANA HATFIELD "Only Everything"
10) MORPHINE "Yes"	10) MIKE WATT "Ball Hog Or Tugboat?"	10) THE DAVE MATTHEWS BAND "Under The Table And Dreaming"	10) VARIOUS ARTISTS "Saturday Morning: Cartoon's Greatest Hits"	10) "Suddenly, Tammy! - (We Get There When We Do)"

# BAND CALENDARS

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(of Catnip Jones)

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Inn, Mays Landing (8pm-midnight)



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(609) 875-2083

FEB

- 10 Katie O'Brians, Haddon Twp.
- 17 Black Cat, Absecon

## Orange Blossom Special

Hotline 629-5915

FEB

- 2 Black Cat, Absecon
- 3 Black Cat
- 17 The Indian Chief, Medford
- 23 Black Cat
- 24 Black Cat

FEB

- 1 Brownies Lodge, Bargaintown
- 2 Brownies Lodge
- 9 Gleason's, Williamstown
- 29 Uncle Mike's Country Pine Inn, Mays  
Landing
- 30 Uncle Mike's Country Pine Inn



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TD Productions: (609) 889-1556

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Brigantine

JAN

- 19 D.J.'s, Bridgeton
- 20 D.J.'s
- 26 Crilley's Circle Tavern
- 30 South Beach, Margate
- 31 Night Works, PA

FEB

- 2 The Game Room, PA
- 8 The Study Hall, Glassboro
- 22 Shooters, PA

MAR

- 8 Broncos, Philly

## MOMENTS NOTICE

Hotline 294-3228

JAN

- 20 The Gateway, LBI

FEB

- 2 The Back Cabin, Manahawkin
- 23 The Gateway

MAR

Every Fri. The Gateway

## SOUL CONTROL

FEB

- 23 Harper's, Clementon
- 24 Red, Hot & Blue, Cherry Hill

MAR

- 23 Harper's



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(609) 561-5409

Every Tues. Fat Jack's BBQ & Blues,  
Vineland (Blues Jam 8:45pm-12:45am)

Every Thurs. Fat Jack's BBQ & Blues  
JAN

- 19 The Barn, Smithville
- 20 The Barn
- 26 Brownies Lodge, Bargaintown

FEB

- 16 The Gateway, LBI
- 23 Brownies Lodge
- 24 Brownies Lodge



## The Fabulous Menzel Bros.

Hotline 748-1162

Every Wed. The Pub At Stocton State  
College (N-Wing), Pomona (8:30-10:30pm)

MAR

- 1 McGovern's

## RED ROOSTER BAND

for bookings & info. call  
(609) 561-5409

FEB

- 10 Greenbank Inn, Greenbank
- 17 Greenbank Inn



# POETS & SLAVES

FEB

- 3 Down Under, University of Delaware, DE
- 8 Rowan College, Glassboro
- 9 In Store Coconut Records, N.Y.C. (early afternoon)
- 10 Mantis Green, Wilkesbarre, PA
- 17 Chameleon Club, Lancaster, PA

# BARE BONES

formerly High Risk  
Hotline 569-1149

JAN

- 19 Brownies Lodge, Bargaintown
- 20 Brownies Lodge
- 26 Schooners, Somers Point
- 27 La Costa, Sea Isle

FEB

- 3 La Costa
- 9 Schooners
- 10 La Costa
- 11 Brownies Lodge (Benefit for Taylor Wigglesworth (beginning at 1 pm))
- 16 Brownies
- 17 Brownies
- 24 La Costa

MAR

- 1 La Costa



FEB

- 2 Good Guys, Mays Landing

MAR

- 29 Good Guys



*Everybody Do It!*

for bookings & info. call  
(609) 561-5409

JAN

- 21 Uncle Mike's Country Pine Inn, Mays Landing (4-8 pm)
- 27 Black Cat, Absecon

FEB

- 2 Uncle Mike's Country Pine Inn
- 3 Uncle Mike's Country Pine Inn

# DOUBLE BARREL

JAN

- 28 South Beach, Margate

FEB

- 3 Uncle Mike's Country Pine Inn, Mays Landing
- 2 Crilley's Circle Tavern, Brigantine
- 10 Schooners, Somers Point

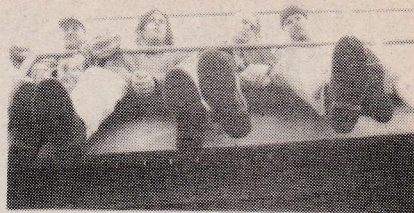
# Tony Mario

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Every Sun. The Forks Inn & Marina at Sweetwater, Sweetwater (4-8pm)

Every Fri. Peter Sheilds Restaurant & Inn, Cape May (6-10pm)

Every Sat. Peter Sheilds Restaurant & Inn, Cape May (6-10pm)



eleven



eleven

JAN

- 20 The Middle East, Philly
- 27 The Over Pass, Manyunk, PA
- 30 The Rat at Rowan College, Glassboro

FEB

- 10 The Shark Club, Vineland
- 20 The Middle East (WDRE's Showcase Nite)



JAN

- 26 Uncle Mike's Country Pine Inn, Mays Landing
- 27 Uncle Mike's Country Pine Inn

FEB

- 2 Brownies Lodge, Bargaintown
- 3 Brownies Lodge
- 23 Uncle Mike's Country Pine Inn
- 24 Uncle Mike's Country Pine Inn

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## RINGIN' IN THE NEW YEAR

with:

# PHISH

Madison Square Garden

New York City

12/31/95

By: Bill Bengle

Well, Nineteen Ninety Five has just about been a banner year for Vermont's first, and only, national recording act. Following the release of their first live album, the double disc *"A Live One"* (on Elektra records) which punctuates their 1994 FM breakthrough CD *"Hoist"* and gives the slightest glimpse at their incredible live experience, the band embarked on their most ambitious concert tour to date, first by visiting the usual amphitheaters during the summer then managing to sell out larger arenas throughout the fall, including the Spectrum in Philadelphia, solidifying their position in the industry, regardless of their slightly sluggish record sales. This will allow the band to cut back their hectic touring regimen even further and take a step back and reorganize for the push forward yet to come including a new studio album slated for an autumn release and the eagerly anticipated CD-Rom re-recording of their never released first album *"Gamehenge"* now slated for early 1997 release. In the interim band members will busy themselves with solo projects (Guitarist Trey Anastasio's first solo album will

be released in the spring while bassist Mike Gordon will produce films and work with his bluegrass/fusion band Breakaway) as well as spend time with their respective families.

But, every up has got to have its downs, and Phish are currently wading through theirs. Parallel to the rising wave of "alternative" and "indie" type bands in the mainstream there has been a growth

of many grass roots styled groups (Blues Traveler, Dave Matthews Band, Moe, Rusted Root, Col. Bruce Hampton & The Fiji Mariners, etc. etc.) being tentatively grouped together under the cure-all label of "hippie" bands or "jam" bands. These bands, and Phish in particular, have come under harsh criticism, accused of "mindless noodling" and "musical self indulgence" (though, personally, I'd sooner see things like the year long Courtney Love media soap opera/circus or the glam/metal anti-alternative bitch

fest as self indulgent, rather than a song with an extended improvisation section) by certain publications who've recently "reviewed" some of Phish's live performances without actually attending them (imagine that!). I guess those critics aren't the type of people who like to actually enjoy listening to instruments being played. I also would guess they ought to look into other career paths, shoe sales or the like. Hell, music journalism is a hundred times more self indulgent, I'll readily admit to that! Some critics have even gone so far as to cast Phish as the "baby Grateful Dead" in lieu of actually trying to come to terms with



PAGE McCONNELL

TREY ANASTASIO

JON FISHMAN

MIKE GORDON

the music on its own merit. This has been complicated by the passing of Jerry Garcia earlier in the year which, by default, has turned many Deadheads toward Phish in search of a replacement to fill the now vacant void. A potential problem for both band and fans to inherit, yet watching several Deadheads leaving Madison Square Garden scratching their heads and saying things

like "They just aren't like the Boys." the problem may be only temporary. But, I digress..

While Mike Gordon readily professes an admiration of Dead bassist Phil Lesh you'd be hard pressed to get a similar reaction from the other members of the band, or find any tangible similarities between the music of Phish and the Grateful Dead. Sure, both bands "jam," extending and twisting songs whilst exploring the musical possibilities of each, and their fans are mostly of the teva and tie-dyes type (though Phish fans tend to be younger and hipper), but that is where the similarities end. Anastasio, along with drummer Jon Fishman and keyboardist Page McConnell, graduated from Vermont's progressive Goddard College (Gordon studied film at U. Mass. and bass on the side), learning composition under the tutelage of composer Ernie Styres giving Phish's songs much more weight than they've been given credit for. In fact each tune is filled with enough rhythmic twists, complex time shifts, and fancy fret work to make any Yes, Crimson, or Dream Theater fan sit up and take notice, while the group improvisations are so competent and focused they tend to blur the boundaries of what has been composed and what is being made up on the spot. And, while the Grateful Dead's musical palate was primarily rooted in bluesy country/folk rock, Phish draws much more from the well of funk, jazz, fusion, progressive rock, reggae, calypso, and the wealth of contemporary musics that have informed their (and our) tastes. Even at their most progressive (Anthem Of The Sun/Blues For Allah) the Grateful Dead never came close to Phish's complexity. I've said it before, and will say it again the Dead couldn't touch this stuff with a ten foot pole. Sorry Deadheads that's just the way it is. But the final test is, of course, the guitar. Trey, for all his noodling, bears little playing resemblance to Jerry Garcia at all, sounding more like a twisted cross of Frank Zappa and Carlos Santana. Actually, it would be unfair to reduce Trey's playing to a simple comparison. Like Garcia, who'd developed a unique finger picking style thanks to the infamous missing digit, Trey, too, is a unique player able to extract a cache of sounds, tones, and textures from his one-of-a-kind Paul Languedoc hallow bodied guitar making great use of harmonics and controlled feedback. Combined with the equal talents of the rest of the band, and a heaping helping of perplexing and comic lyrics and a pinch of absurdist wit and you have a concert experience that adds up to just about the most desirable place to be on New Year's Eve 1995.

As I made my way up the east tower of Madison Square Garden (yes, I had nosebleed seats) I kept thinking of my first Phish show in the Summer of 1990. Club half full, six dollar door charge, and most importantly...\$2.00 beers. A lot has changed in five years, I thought, especially when I paid \$17.00 for a trio of New Year's champagnes. But hey, it's New York what're you gonna do? At least I didn't have to drive all the way to Boston!

The highly energized opening set kicked off what would be nearly a six hour show by delving deep into the increasingly rare songs from the Gamehenge cycle, some of Phish's most enigmatic and in-your-face songwriting, including "Sloth," "Colonel Forbin", and "Fly Famous Mockingbird." This was mixed with some of the more regular set staples, including an incredible and jammy "Reba," from the past two tours which seemed to be played a bit rushed. It may have been that there were so many songs that they wanted to fit in, or just the excitement of playing two sold out shows at MSG! In true smirking fashion Trey brought the music down to welcome the audience to the show and explained how, when not touring or recording, Phish works busily in the

time laboratory in Gamehenge. "We get the recipe for time from the Helping Friendly Book, and make time and keep time going." Trey spoke gleefully adding "Wouldn't it be terrible if time just stopped? Imagine if time just stopped and it was 1994 forever. Wouldn't that be horrible? The same old song would be on the radio constantly..." at which point the band broke out into an impromptu, though letter perfect, version of Collective Soul's overplayed hit "Heaven Let Your Light Shine Down" with a guest singer that may have been Phish friend and T-shirt artist Steve "The Dude Of Life" Pollack but I couldn't be sure, as I said I was way up there. The set ended with "Mike's Song" which trailed off into the break, during which drummer Fishman had his hair and beard trimmed...onstage. No kidding!

The second set was played considerably looser than the first, kicking off with a very funky "Weekapa Groove." This set would showcase several of the newer songs that have made their way into the sets this year, and which will most likely be part of the next album release. A guess at a few of the titles would be "Fog That Surrounds," "A Few Companions," and "Swimming By." Other old favorites in this set would include "Land O' The Lizards," "Runaway Jim," "Sparkle," "Axilla" and "Wolfman's Brother." Most exciting in this set were the inclusion of covers from the Who's "Quadrophenia," an album which the band covered from start to finish at their Halloween concert at the Rosemont Horizon in Chicago. This traditional donning of a "musical costume" was begun at last year's Halloween show when the audience write-in poll called for the Beatles' "White Album" which they also covered from front to back. I must say this year's choice was equally admirable as shown by the rendition of "Sea And The Sand," with Mike Gordon On Vocals, which took the song off in directions that Pete Townshend may never have dreamed of! Later in the set Page McConnell performed a beautiful solo of "The Dirty Jobs" accompanying himself on the grand piano. The band broke for a second time with Trey performing a very spacy piece of layered, echoing guitar that touched on the verge of techno before leaving the stage.

The crowd bellied up to the champagne bar between sets, eagerly waiting to see how Phish would top last year's New Year gala which included the band flying over the audience in a giant hot dog! As the final countdown to 1996 approached several lab coated "technicians" scurried around setting up the elaborate stage which turned out to be a huge time lab akin to what Trey spoke about in the first set replete with strobe lights and huge electricity conductors. A lighted box was lowered to the front of the stage, into which Father Time was deposited and raised as the lights flashed and evil laughter filled the arena. As countdown was completed the box was lowered, as were the two dozen huge white balloons released from the ceiling, while the band played "Auld Lang Syne" to reveal...Jon Fishman, now dressed as Baby New Year complete with diaper! He would play the rest of the shorter third set, dominated by an outstanding version of the opus "You Enjoy Myself" and a cover of Edgar Winter's "Frankenstein," in this getup. The ovation was deafening as the band took its final bows wishing all a happy new year with the promise to return soon. We were able to coax them to the stage one last time for a tongue-in-cheek "Johnny B. Goode," played at a breakneck speed, before the house lights were raised and 20,000 very happy people were deposited onto the already crazed streets of New York.

Here's to another year of great music from what has to be about the best band that "Generation X" has produced. See Ya Out There!!

# the **BOTTOM** LINE

by **BRUCE PIKE**



## **DON'T BE A BUSY BODY**

I am continually amazed at the number of bassists who really have very little idea of the bassist's function within a group, or even the actual reason the bass is even written into music. If this doesn't apply to you, read on anyway, because you may be able to communicate this function to the other members of your band, who seem to think that you're just there to add to the impact of the group with a few boomy bottom notes.

I have also noticed the inordinate amount of lead vocalists who play bass. There are good reasons for this. Since most "pop" bass parts are relatively simple, the bassist is usually more unrestricted in what he or she can do vocally. That observation is directly related to the point I am about to make. Never, ever fill up musical space that isn't yours. If there's a space in the music, you as a bassist are the least equipped to fill it in. Guitars, keyboards, horns, drums... and even bagpipes are better equipped for that job. If you are going to use a bass fill someplace in the music, write it into the arrangement. Bass players as a whole are represented by more than a few guys who are actually frustrated guitarists. My advice to those guys is to put down the bass, get a guitar and practice.

If you are going to be effective as bassist, "Keep It Simple, Stupid" (KISS) is the general rule. Lock in on a groove with your drummer and stay there. Create a foundation for the other guys to play on. Great bass parts are often ignored or unnoticed. If yours are, you are in good company. If they aren't, you'd better be John Pattitucci or a Geddy Lee or a Chri Squire. If you are not in that league, get thee to the bottom and build. Your bandmates will appreciate you more... and you might even be able to increase your visibility by singing more! Now there's a thought.

# *the* **G string**

by **Joseph Speel**



Happy New Year! This month's column is the "head arrangement of "The Second Time Around" from 7 string guitarist Fred Fried's CD "Out of My Dreams." Fried's style is very influenced by the great George Van Eps. I saw George play once at the Sunset Pub in Sunset Beach, CA. It is always inspiring to see and hear guitar playing of such high caliber. Fred plays a very fine instrument made by local luthier Mark Wescott. I recently visited with Mark and played one of his six string models. Great guitar! He gave me the CD and in turn, I pass it on some "musical food" for you all. Bon Appetit! The G-String is reprinted with a lesson cassette monthly and is available at Waves Of Music, 612 8th St., Ocean City, NJ. 390-0600

## *The Second Time Around*

E			5	7	8	8	7	8	7	8
B	3	2	3	7	6	5	6	8	5	6
G		6	6	5	7	5	7	9	7	5
D			5	5	7				5	4
A						5	6	6		4
E	0		5	5						

E	6	7	5	4	5	4	5			
B	4	5	5	5	2	3	2	3	3	4
G	4	5	4	4	2	3	2	3	1	2
D	3	4			2	3	2	3	0	2
A		4	4	3					4	5
E										

E			10	9	10					
B	0	9	10	7	7	5	7	8	10	11
G		10	7	6	7	5	4	5	8	
D								7	10	
A										
E										

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DRUMMER seeks BAND or MUSICIANS. Serious Inquiries Only! 926-9427.

## Instruments

5 Pc. Tama Drum Set, Unique Color. \$400. 926-9427.

## Equipment

ADA ONE SECOND DIGITAL REVERB UNIT, one space rack mountable. For guitar or vocals. \$400. Call Jeff at 822-3247.

MARSHALL PREAMP 9001 3 Channel clean crunch lead 5 band EQ, EFX Loop. Speaker Emulation, Foot Pedal with cable - \$275.00. 646-9193.

## Help Wanted

### LIVE SOUND PRODUCTION COMPANY

Looking for HELPER Possible PARTNER

Must have Valid NJ Driver's License

Call for Details  
(609) 645-1512

## Services

### DEADLINE PRESS

will service

### ALL of Your WRITING NEEDS

- Press Kits • Resumes
- Term Papers • Greeting Cards
- Plus More!

Have little time & need help, look no further, we're here!

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### JUKE BOX Jim Santora's

Rock N' Roll EXPRESS

Karaoke Service.

Perfect for any occasion

Bars/Clubs/Private

Parties/Fund Raisers

DJ service also available

Call 358-2914

## ERNIE'S GUITAR REPAIR

Offers Full Service

on All Fretted Instruments

**(609) 697-3324**

All Calls Welcomed

### KARAOKE

Uncle Mike's Country Pine Inn

Every Wed. 8pm-?

Have a BALL, sing it ALL!

Call 625-4101 for info.

MUSIC BY REQUEST ENTERTAINMENT for all occasions. (609) 484-8075 Ask for Rob.

## Lessons

BEST GUITAR INSTRUCTIONS

On the East Coast...Tom Hawk of Pyramid Studio NOW teaching at IRV's Music Shop. All styles taught, beginner to advanced. Reserve your spot NOW! Call 345-6643.

SAXOPHONE/CLARINET/TRUMPET lessons for students of all ages. Call Jon at 625-6549.

## Lessons

GUITAR LESSONS available at Waves of Music, 612 8th St., Ocean City. Rock - Blues - Jazz - Country instructor Joseph Speel. Call 398-1652. Store - 391-0600.

GUITAR LESSONS available for serious students. All styles, beginner to advanced. Call Bobby at (609) 926-8950.

DRUM LESSONS: Learn how to read music. Learn how to create your own licks too! Children below 13 discouraged. Mark, Ventnor 823-6921.

DRUM LESSONS - All styles - beginners & advanced. If you need to know it, I'll show it. Stop wasting your time. Call Danny Blaze now! at 383-0322.

GUITAR & PIANO lessons for students of all ages, beginners to advanced. Call Philadelphia Music, 383-2900.

If you want a drink, that is your business. If you want to stop, that's A.A.'s business. Call Alcoholics Anonymous. It works!  
Call 641-8855

## Notices

### ANDEL GUITARS

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**(609) 652-0153**

Pager (609) 564-0346

CHICKEN COOPE STUDIOS has two REHEARSAL SPACES available NOW; security deposit required.

**965-7614**

## Miscellaneous

Complete set of BASS PLAYER MAGAZINES from beginning - Asking cover price only. 785-9608

## How To Place Your Classified Ad...

All Classifieds Must Be Mailed - NO CALL-IN ADS!!

### To Place Your Ad

1. Check the section your classified should be categorized under.
2. Fill out this form with whatever you wish to say. You must include your phone #, specify if you don't want it in the ad.
3. Please print or type this ad.
4. **INDIVIDUAL ADS \$5.00**  
**BUSINESS ADS \$10.00**  
(Business ads include Lessons, Rehearsal Space, Rentals, etc). Any ads over 25 words, pay an additional 50 cents a word.

- ☐ Auditions
- ☐ Equipment For Sale
- ☐ Fan Clubs
- ☐ Gigs
- ☐ Instruments For Sale
- ☐ Lessons
- ☐ Miscellaneous
- ☐ Notices
- ☐ Personals
- ☐ Rehearsal Space
- ☐ Rentals
- ☐ Services
- ☐ Wanted

in  
**TUNE**  
Classified Dept.  
P.O. Box 333  
Northfield, NJ 08225

Phone Number

# BRINGIN' IN THE NEW YEAR!



**1** First stop was Uncle Mike's Country Pine in Mays Landing where *Straight Up* was playing to a full house.



**4** Then a couple of miles down the road was *Radio Road* at Jo Jo's in Oceanville.



**2** Next stop was Tycoons in Hanmmonton where everyone was enjoying *Long Shot*.



**5** And as I walk in the door of Brownies Lodge in Bargaintown, the clock strikes 12 and *AKA* kicked out "Auld Lang Syne," Eddie Van Halen style.



**3** Then over to The Barn in Smithville for *Crossroads* (this was standing room only).



**6** Then, last but definitely not least, was Crilley's Circle Tavern in Brigantine, where two bands played. First, *Jimmy Carizzma & The Spiders* (as seen on pg. 3) and then *Red-Headed Step Children* ended this long night at about 5:30 am.

Photos by Ed Mason



# AREA CONCERT LISTINGS



## CORESTATES SPECTRUM

THE RED HOT CHILI PEPPERS/Silver Chair  
BOB SEGER & THE SILVER BULLET BAND  
ROD STEWART

February 6th  
February 13th 8:00 pm  
February 16th 8:00 pm

## THEATRE OF LIVING ARTS

EDWIN McCAIN/JEWEL  
SUSAN WERNER  
JONO MANSON BAND  
AIMEE MANN  
WARREN ZEVON

January 25th 8:00 pm  
January 27th & 28th 8:00 pm  
January 31st 8:00 pm  
February 3rd 8:00 pm  
February 14th 8:00 pm

## ELECTRIC FACTORY

ALANIS MORISSETTE/Loud Lucy  
CYPRESS HILL/311/Pharcyde  
LENNY KRAVITZ/Poe  
THE RAMONES  
TESLA/Paw

February 1st 8:00 pm  
February 9th 8:30 pm  
February 10th 8:30 pm  
February 16th 8:30 pm  
February 18th 8:00 pm

## TOWER THEATER

K.D. LANG  
OASIS

February 14th 8:00 pm  
March 9th 8:00 pm

## VALLEY FORGE MUSIC FAIR

LUTHER VANDROSS  
TRAVIS TRITT  
THE CHIEFTAINS  
BOBBY VINTON/Jimmy Sturr  
TRISHA YEARWOOD

February 27th - March 3rd  
March 8th & 9th  
March 10th  
March 24th  
March 28th

## PHILADELPHIA CIVIC CENTER

OZZY OSBOURNE

February 4th

## THE SILO

EDDIE MONEY

February 8th

## MIDDLE EAST

HOME AT LAST

March 2nd 10:00 pm

## ATLANTIC COMMUNITY COLLEGE

CHERYL WHEELER

March 22nd 8:00 pm

## CAESARS

GLADYS KNIGHT  
NATALIE COLE  
JACKY CHUEUNG CHINESE CONCERT  
MOODY BLUES  
JULIO IGLESIAS

February 2nd - 4th  
February 16th - 19th  
February 23rd & 24th  
March 21st - 24th  
March 29th - 31st

## TROP WORLD

BILLY RAY CYRUS  
WAYNE NEWTON  
KATHY MATTEA

February 2nd  
February 22nd - 25th  
March 30th

## HARRAH'S

PATTI PAGE

March 15th - 17th

## CLARIDGE

BOBBY VINTON

February 16th - 18th

## TRUMP PLAZA

B.B. KING  
DONNA SUMMER

February 16th - 18th  
March 1st - 3rd

## TRUMP TAJ MAHAL

TOM JONES  
THE TEMPTATIONS  
MAZE featuring Frankie Beverlie/Faith Evans

February 1st - 4th  
February 10th & 11th  
February 24th & 25th

## BALLEYS PARK PLACE

ANNE MURRAY

March 29th - 31st

## SANDS

LORRIE MORGAN  
WILLIE NELSON

February 16th - 18th  
March 15th - 17th

## THE GRAND

PAUL ANKA

March 15th - 17th

HOHNER

BENSON

WASHBURN

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SONOR

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TELEX

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GUITARS

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Gibson  
USA

Chamberlain

BECKER

REMO

Jim Dunlop  
USA

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PERCUSSION

Horizon

Jasmine  
by TAKAMINE

Jackson

TRACE  
ELLIOT

Tube Works

Gibraltar

Shadow

vic  
firth

Zildjian

